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# BACH FESTIVAL

EDITION

THE  
CARMEL

the nation's most unique weekly

# SPECTATOR

VOL., 10, NO. 39

CARMEL, CALIFORNIA-JULY 17, 1953

TEN CENTS

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COMPLETE PROGRAM,  
CANDID REHEARSAL PICTURES,  
ARTICLES INSIDE

MASTEN

## Mr. Spectator

THE PAST FINALLY CAUGHT UP with Mrs. Searle B. Nevius of Carmel.

Not long ago, she was surprised to receive a "Christmas Greetings" picture postcard from Honolulu. Murmuring, "No matter how long it takes, I always get my mail," she scanned the postal carefully, was even more startled to see a December, 1908 cancellation stamp.

Then she noticed that the card was addressed to her maiden name (Georgette Marsily) at a long-forgotten Oakland address and signed by somebody named "Muriel." And she couldn't for the life of her think who Muriel was.

We're fibbing a bit. Actually, the 45-year-old card was forwarded to former Oakland resident Mrs. Nevius by an old friend at the Oakland Post Office, Superintendent of Mails Lester Baxter. With it he sent this note:

"This is one for the book. Note the place, cancellation stamp and, of course, the name and address. It was in my mail this a.m. for disposition and someone was told I knew everything and everybody. You can see that I do."

Mrs. Nevius, aged 17 and unmarried in 1908, took a trip to Hawaii that year. "Muriel" was somebody she met in Honolulu. Why Muriel's "Christmas Greetings" card took so long to arrive not even Mr. Baxter knows.

UPPER LOWBROW, around this time last year, dropped in at Nielsen's Grocery to ask for directions to "this Beach Festival I've been reading about."

NEW LANGUAGE: Timon Read, three-year-old son of the Bob Reads, can't pronounce his r's or initial S's. For instance, he calls his soft, furry teddy bear a "fuvwy beah."

The other day he and Bob were walking up from the beach to the car. Timon, afraid of the stickers he would have to traverse with his bare feet en route, begged to be carried, but Bob, feeling disciplinary, said nothing doing.

Smarter than his Dad, Timon found some clover to walk on. When the trip was over, he remarked, "Why, it didn't 'tickle! The flowahs feeled me and fuvwied me!"

HOW PLEASANT it is on a warm summer's night in Carmel to hear song trembling on the balmy air. We opened the door of The Spectator office, followed the notes, ended up at the French Cafe, where Janine Johnston, one of the owners, was singing for a group in her full, throaty voice.

Turns out it was Bastille Day, and it was the Peninsula's French colony that was gathered.

JINX ON THE DINING ROOM in the Cypress West may be over. Its new manager, Mrs. Phyllis Ventimiglia, reports that business has picked up considerably since she took over from Jules De Vara a month ago. Reason for her success might be the fact that at long last Carmel has a restaurant that serves Italian specialties, prepared the Italian way, thus saving folks with a hankering for spaghetti et al a trip over the hill.

EASY MARK FOR CIGARS this week was the Spectator's Editor Thorne Hall, whose wife, Barbara, gave birth to a second son Monday night at Peninsula Community Hospital. His handle is Cameron Bramble Hall.

HOW LUCKY CAN YOU BE: Breezing around town in the only new XK 120 Jaguar convertible on the Peninsula is Mrs. Marjorie Fontana of Carmel, which she whipped off the floor of Lorin Lacey's British Cars on its arrival here.

## Notes From Pebble Beach

Sunday afternoon Mrs. Sidney W. Fish invited a few friends for cocktails to honor Mr. and Mrs. Malcolm S. McConihe, Jr. of Oyster Bay, Long Island, who are currently visiting her parents, the William Burnhams, Jr. in Pebble Beach.

Gorham Knowles occupied the Pebble Beach home of his mother, Mrs. Wynn Meredith, over the weekend.

Stuyvesant Fish, who spent the weekend at his Palo Corona Ranch in the Carmel Valley, organized a beach picnic at Stillwater Cove Sunday evening for a large group of friends.

The Francis Martins were weekend guests at the Cypress Point Club, and Mr. and Mrs. Christian de Guigne III occupied the Pebble Beach home of her mother, Mrs. Christenson Gates over the weekend.

Mr. and Mrs. Mark Sullivan of San Francisco are spending several weeks at Del Monte Lodge, Pebble Beach. Mr. and Mrs. Daulton Mann, Jr. of Peru,

## Village By-Lines

WHOSE HEADACHE - Girl working alone in local office at night reported man walking up and down in front--very suspicious. Man turned out as visitor at local hotel out for air because of headache.

EXCHANGE - Seattle for Carmel. Have 3 B.R. beautiful Carmel house. Price range \$5,000.00 to \$35,000.00 unimproved or improved property in Seattle or Spokane. Write Seth Ulman Box 1431 Carmel or Phone 7-7722.

LATE CELEBRANTS - Resident reported two small boys shooting firecrackers vicinity of San Antonio and Tenth. Boys told police it wouldn't happen again.

LOYALTY UNQUESTIONED - Resident reported two vicious dogs in neighborhood. Police found two dogs belonging to separate masters fought each other and bit the other's master.

MALE SPECIAL NURSE - 24-hour call. Contact Mr. Gerald Pace 7-3321.

CLASSY PROWLER - Resident vicinity of Sante Fe and Ocean reported man prowling around house. When asked what he was doing stranger made his escape in Cadillac.

TREASURE HUNT - Four residents reported they lost wallets at the beach last week. Total, maybe \$100.

NO PARKING SPACE AVAILABLE - Resident called to report car blocking driveway near Fifth and Monte Verde. Police issued citation.

LOST - Army shovel. Probably borrowed by boy. Vicinity of Guadalupe-Fifth. 7-4385.

Vermont are currently guests at Del Monte Lodge.

Mrs. Daulton Mann Sr. (nee Ethel Gregg) of New York is well known in San Francisco, where she formerly made her home.

Mr. and Mrs. George D. Smith of San Francisco have just terminated a visit at Del Monte Lodge, Pebble Beach.

Mr. and Mrs. William E. Kleinsorge of San Francisco are currently registered at Del Monte Lodge for a few weeks. Also at the Lodge for a few days this week are Mr. and Mrs. Alfred W. Wilsey of Kentfield.

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# SPECTATOR

MONTEREY PENINSULA'S ILLUSTRATED WEEKLY NEWSPAPER

## MORSE OFFERS PARKING SOLUTION, RECOMMENDS METERS

S. F. B. Morse, president of Del Monte Properties Co., this week came up with a suggested solution to the village's parking problem.

In a letter to the City Council he advocated the introduction of parking meters.

"In reference to parking meters in Carmel, the suggestion has met with vigorous opposition from a lot of old timers who fight to preserve the traditions of the place. It occurs to me that parking meters would neither be unsightly nor accomplish anything more than to make the streets less cluttered and give greater convenience to those who like to shop in Carmel.

"It is a fact, disclosed by a recent bulletin on the subject by the Urban Land Institute, that parking meters are becoming more and more an established practice throughout the country. Incidentally, they are a source of very material revenue to municipalities where they are installed. Mr. Graeme MacDonald, who has developed two or three shopping areas, including one particularly well known at Walnut Creek, states that the parking meters have brought a great deal of business to his stores.



George L.

SAYS

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## HALLORAN PICKED CURATOR OF CARMEL ART GALLERY

John Halloran will take over the job as curator of the Carmel Art Association Gallery.

Halloran will fill the position left vacant by the recent resignation of Mr. and Mrs. Steve Crouch.

No newcomer to the Peninsula, Halloran lived here in 1940 while waiting to return to Australia to serve with the Royal Australian Air Force, was in England for five years during the war, returned in 1947.

He brings a varied background in the allied arts to the gallery job. For ten years prior to World War II he was active in the New York theater, where he appeared with such stars as Katherine Cornell, Maurice Evans, Grace George, Brian Aherne, Conrad Nagel, Hume Cronin. In Hollywood, he wrote for the Silver Theater of the Air and appeared as an actor.

"In my present role as a contented Carmelite," he says, "this job offers just about everything anyone could want . . . if I don't do . . . the Association and myself some good, it won't be for want of trying."

People do not object to the cost of five cents to have a place to put their cars close to where they are doing business. I know of innumerable people who would shop at Carmel if they could conveniently park, and I hazard the guess that shopping in Monterey has improved a great deal since the installation of meters.

"For your information, if you do not know it already, there is an excellent bulletin on the subject called 'Parking Meters: Their Number, Revenue and Use' by David R. Levin, American Municipal Association, 522 Transportation Building, Washington 6, D. C."



## LOTS A TOOTH PICKS

photo by arthur mc ewen

WHAT'S THIS? TREES DOWN IN CARMEL? The scene was Mission Street this week when the city began widening the artery. City officials said the tree felling was necessary to level the ground, but quickly added that new trees would be placed.

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## window shopping

### NO BLUE BOOTIES

THIS LOCAL FEATURE IS FOR THE AID OF SHOPPERS. IT CONTAINS NO ADVERTISING. THE WINDOW SHOPPER GATHERS AND SELECTS HER MATERIAL FREELY, IN KEEPING WITH THE SPECTATOR'S POLICY OF COMPLETE EDITORIAL INDEPENDENCE.

THERE'S ONE TYPE OF SHOP of which there's no scarcity - no scarcity at all - on the Peninsula.

This means, of course, that there is also no scarcity of the type of customer to which this type of shop would cater.

We won't keep you guessing. Look around. What kind of people are there the most of? Babies. Or if not babies, mothers. Or potential mothers. Never saw so many mothers and babies in our life!

That's why, apparently, there are so many baby shops on the Peninsula. We visited eight - count 'em! - on our rounds this week; three in Carmel, two in Monterey, one in Pebble Beach, one in New Monterey and one in Pacific Grove.

What we were looking for was unsteretyped items to be given as gifts at what, in society editoriese, are known as "stork" showers.

And we had not an iota of trouble.

...

AT JACK AND JILL, on Lincoln near Ocean, we found an item people like so much, according to the proprietress, that after receiving it as a shower gift they usually come back for more. It's a three-piece terry-

cloth set called "Nappie" - top, ski-type pants and booties - with no buttons, no snaps, nothing to chafe or annoy. The shirt is delicately elasticized around the neck, the pants at the waist and ankles. They come in several colors and three sizes; 1 to 6 months for \$2.50, 6 to 18 months for \$2.98, 28 pounds or more (big baby!) for \$3.98.

For less (\$1.50), you can buy an animal-shaped bib (pig, panda, bear, etc. - a different one for every day in the week) made by Cooper of Carmel of indianhead and flannel.

...

EVER HEARD OF argyles for babies? The Bib 'N Tucker has 'em. They're booties, of course, but patterned after papa's sox in identical red, white and blue patterns. Cost \$3.75 a pair - and worth it, for the sensation they'd cause at a shower.

Along with some very charming clothes, this shop, located on Sixth near Lincoln, has a fine collection of toys which are maybe a little too advanced for the newborn babe but could be put into use in a very few weeks. There's a large, fuzzy clown head from Switzerland whose nose winds a music box inside and produces a gentle little tune for \$6.95; some latex pigs and turtles and doggies with squeaks for \$1.25, and numerous suction rattle toys to stick on the highchair and keep a baby amused.

...

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Kiddie Shop on Ocean has in three versions: Phil-Up, the clown, for boy babies; Phil-Us, for little girls, and Pigtail Abigail. The first two cost \$2.50, the last \$4.50 because it's bigger. They wouldn't interest a child until it's old enough to appreciate dolls, but they'd look cute on the nursery wall (they hang up with a hanger on a hook) and are, of course, utilitarian.

Also saw some tiny hand-loomed cardigans we liked. One had a knitted-in French poodle design which set it apart from the usual run - \$4.95, we think it was. And candy-striped saques are a kick!

...

AT RANDY'S, at 589 Hartnell in Monterey, we found "Nappies" again, plus the booties sold separately from the set. Good idea, if the booties wear out first.

Also made of terrycloth is the "Baby Blotter," apron-shaped to be worn by mother while bathing the baby, big enough to wrap around him as he emerges, useable as a cape with a hood to leave him wrapped up in as you hunt for clean diapers. And it is, of course, a towel. Comes in yellow, green, pink or blue for \$3.98.

...

TERRYCLOTH, undoubtedly, is the popular material for babies this season. Lad & Lassie, across from the San Carlos in Monterey, has sets similar to Nappies which come in infant size only but also appear in soft flannel. They're called "Kud-L-Duds," sell for \$2.98 and have a Parents Magazine seal.

We were intrigued by the nursery lamps this shop has on display. One has a wooden horse base, sells for \$7.98. Another, a musical lamp, sports a wooden cutout of Jack and Jill who teeter on their teeter-totter as a soft tune plays. Costs \$10.98.

Bulletin: this shop will lend a stork about 1-1/2 feet tall to shower-givers.

...

THE STORK SHOP, at 595 Lighthouse in New Monterey, has a thing called a "Trundle Bundle" which takes the place of a blanket and has the extra advantage of being closed at the bottom. It comes, ordinarily, in different materials for different climates, but because the Peninsula's climate falls in the "mild weather" classification, the proprietress, wisely, carries only the version made of sanforized suede cloth. You dress the baby in shirt, diapers or nightclothes, zip him in and either put him to bed (all in one, compact package) or travel with him in a car.

...

IN HOLMAN'S Cradle Corner we ran across, among hundreds of items of a more utilitarian nature, some entertaining little pairs of shoes which do double duty as a toy. Made of corduroy in pink, yellow and blue, they have rattles fashioned like doll heads on their toes. When the baby discovers his feet, he finds something rather special to play with. For \$2.50, you also get a "best wishes" card for gift-giving purposes.

Also charming are baby shoes which come with a minute pair of sox and are called "Christening Sets" but would make good shower gifts, too. They're satin in white, pink, green, yellow and blue for \$2.95.

...

"I AM A GOOD GIRL," or "I Am a Good Boy" is the inscription on some of the exquisite imported bibs at Fairy Frocks at Del Monte Lodge in Pebble Beach. And there are other bibs, handfinished, trimmed with imported lace and made of organdy or fine batiste, ranging from \$1.95 to \$3.50. Not indestructible, but lovely.

A little extravagant for a shower but an ideal gift for a rich aunt to give would be a musical chair. This shop has one that winds and plays when it rocks (\$22.95) or one that doesn't rock (\$21.95). And they say that once a child becomes charmed with the idea, you can't get him out of the chair. - S.S.

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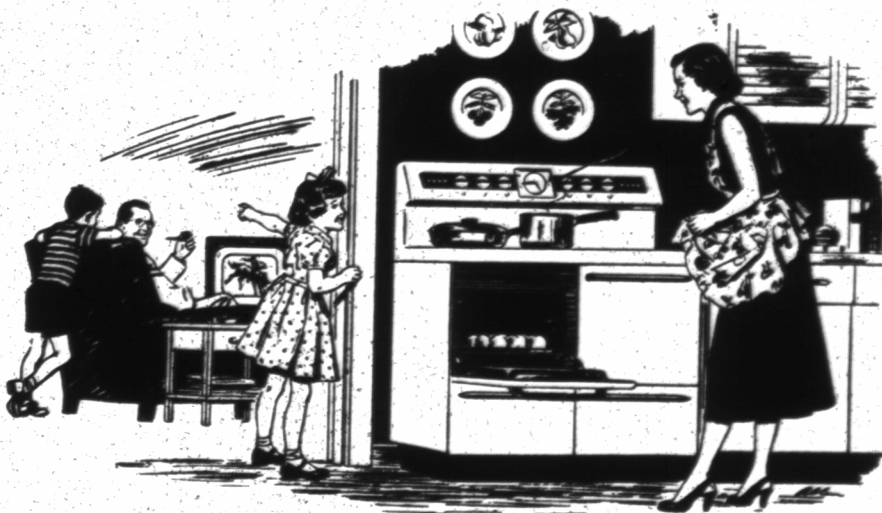


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All the minor performers - the chorus and orchestra members - have assembled, too - from all over California, from Marin County to Whittier.

Rehearsals have been going on all week. Final arrangements have been made. Everything is in readiness.

On Monday night, July 20 at 8:30 in Sunset Auditorium, Maestro Gastone Usigli will raise his baton to open Carmel's Sixteenth Annual Bach Festival.

For Carmelites and visitors from points throughout the United States, it's a week-long musical treat.

There will be six evening concerts, all starting at 8:30 p.m. in Sunset Auditorium. There will be six daytime events; two organ recitals in All Saints' Church, two morning lectures and two morning instrumental recitals in the Carmel Woman's Club. There will be something doing all the time.

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### RARE MUSIC TO BE HEARD AT FESTIVAL

Music rarely heard by music lovers will be presented during the Bach Festival.

The "Saint Matthew Passion," which appears twice on the Festival program - Sunday, July 26, at 2 p.m., and that evening at 8:30 - had not been performed for 25 years, even in San Francisco, until last January.

The compositions of Rust and Milandre, which Madame Alix Young Marchess of New York City will play in her viola d'amore recital at 11 a.m., July 23, in the Carmel Woman's Club, exist only in manuscript form in the British Museum and the Library of Congress. Rust was an eighteenth century musician whose elder brother played in the Bach orchestra in Leipzig. Milandre is so "rare" that there is no mention of him in Grove's Dictionary of Music and Musicians.

"Musical Offering," often described as "Bach's richest piece of fugal writing," has never before been played in Carmel, and it is not too frequently presented elsewhere. Originally written in response to a sort of challenge from Frederick the Great, the "Offering" was scored for definite instruments only in one section, the Trio Sonata, which will be performed as a part of the Friday night concert at Sunset Auditorium. A Usigli orchestration of the majority of the work will be a feature of the Festival's opening night concert on Monday. Various instrumental combinations considered by Usigli best suited to express the varying moods of the fugues and canons will perform the work.

On Saturday night's program will be played Vivaldi's Four Violin Concerto in B Minor, a delicate, shimmering composition said to be much admired by Bach. He admired it so much, in fact, that he rewrote the composition in A Minor for four pianos and orchestra, and this concerto will also be played Saturday night. The playing of these two compositions on the same program will give music lovers a rare opportunity to hear how

(Please turn to Page 9)

The crowds gathering leisurely in the Sunset courtyard will be welcomed each evening before the concert by old chorales played from the auditorium's balcony window by a trombone quartet. Among the listeners will be many who have not been able to secure reservations for the Festival events but who have come to hear the haunting music anyway - wouldn't miss it for anything.

Each year the Festival brings together musicians of international fame and young musicians at the beginning of their careers, all imbued with the single desire to make music together. Famed concert artists who have played under the batons of renowned conductors of two continents and young singers from music schools all work together under Gastone Usigli, who calls forth from each musician, they say, "a little better than his best."

Among the more noted soloists who will play and sing during the week are Joseph Schuster, cellist; Julian Karolyi and Maxim Schapiro, pianists; Madame Alix Young Marchess, player of the viola d'amore and viola; Phyllis Moffet, soprano; Eula Beal, contralto; James Schwabacher, tenor, and Donald Gramm, bass.

The Bach Festival always presents one of Bach's major choral works. This time it's "The Passion of Our Lord According to Saint Matthew", with double chorus and orchestra, which brings the week to a close with two identical performances on Sunday, July 26, at 2:00 p.m. and 8:30 p.m.

The Festival chorus ties the Festival closely to Carmel. Its members come from the Peninsula's homes and schools, from law offices and grocery stores, from restaurants and real estate offices, from the Army and the Navy. From January to July every year these people come together to rehearse Bach's music under Usigli

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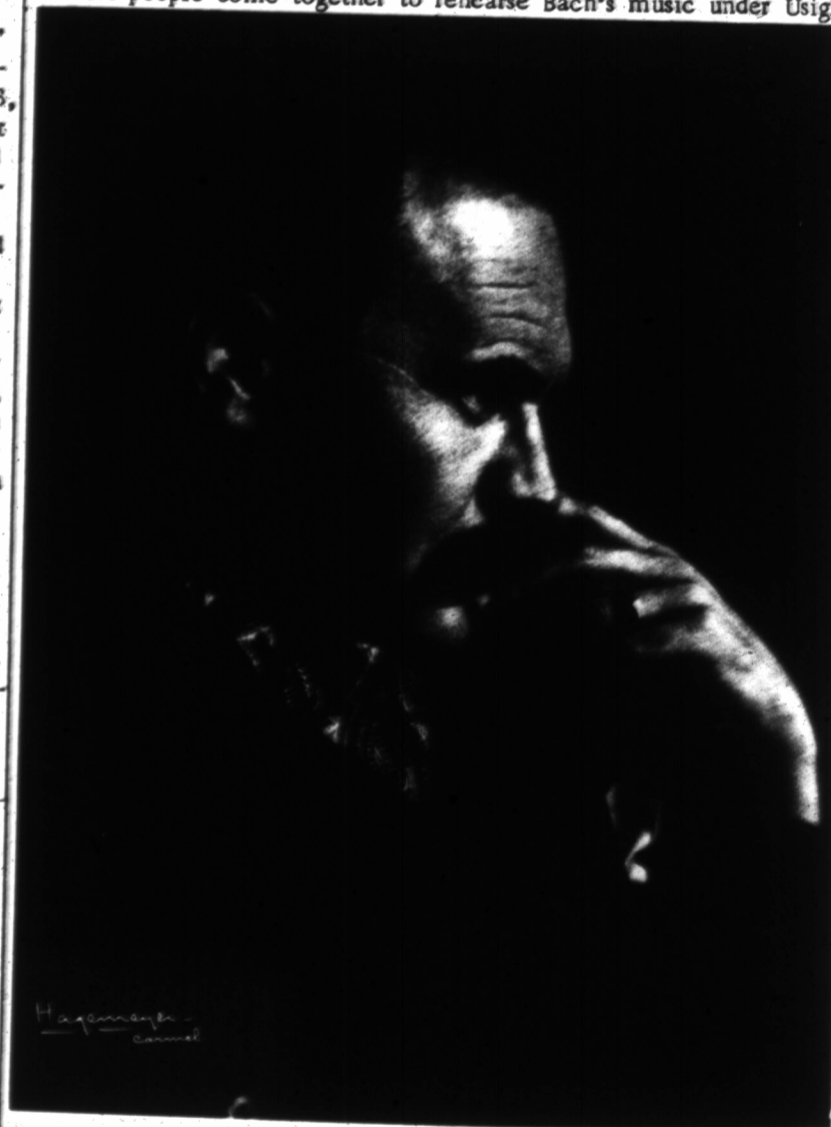
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with the assistance of Angie Machado. Some of them have sung in nearly every Festival since the beginning. This year a double chorus is required for the Saint Matthew Passion, and singers from Los Angeles and San Francisco have been at work with local chorus members for the past week.

Over 100 musicians have been rehearsing in Carmel for the past week. Fragments of chorales and arias, cascades of notes from oboe and flute have sounded through the Village from dawn until late at night. Every day has brought new arrivals of participants and audience. Reservations for tickets have come in from Canada, New York, Michigan, Virginia, Texas, Illinois and from all over the west.

A great range of Bach's music will be played, and frequently throughout the week the works of other composers whose writing bears relation to his will be heard.

Bach's keyboard works, as well as his compositions for small instrumental groups, will receive emphasis.

In addition to the group of compositions for solo piano to be played on Friday night, July 24, by the Hungarian pianist, Julian

Karolyi, there will be the Two Piano Concertos in C Minor played on Tuesday night, July 21, by Ralph Linsley and Charles Fulkerson, and the D Minor Concerto for Piano played by Maxim Schapiro the same evening. Bach's Concerto for Four Pianos will be presented Saturday evening, July 25, by Maxim Schapiro, Robert Verlesen, Ralph Linsley and Charles Fulkerson, and Verlesen will play the A Major Mozart Piano Concerto on Thursday night, July 23.

The Saturday morning sonata recital at 11 o'clock, July 25, will include seldom heard music for the flute, oboe and piano by Telemann and Loeillet as well as Bach.

Joseph Schuster, cellist, will play twice during the festival. Thursday night, July 23, he will play the Haydn Concerto in D Major for Cello and Orchestra. Saturday night, July 25, the Johann Christian Bach Concerto in C Minor.

Two cantatas will be sung. Eula Beal, contralto, will sing the "Vergnugte Ruh" cantata on Friday night, July 24, and Donald Gramm the "Cross Staff" cantata Saturday evening.



PHYLLIS MOFFET  
Soprano

## FRANKENSTEIN TALK

Alfred Frankenstein, art and music critic of the San Francisco Chronicle, will return to the Festival after a two-year absence. At 11 a.m. on Wednesday, July 22, at the Carmel Woman's Club, he will deliver a lecture on Bach's "Musical Offering" and other instrumental works, and Friday morning - same time, same place - he'll discuss the "Saint Matthew Passion."

The out-of-town press will be well represented. Alexander Fried,

who lectured during the last two Bach Festivals, will cover this Festival for the San Francisco Examiner. Arthur Bloomfield of the Call Bulletin, Marjory Fisher of the San Francisco News and Clifford Gessler of the Oakland Tribune will be here. And Alan Campbell, something of a specialist in music festivals - last year he attended the Edinburgh Festival, the Festival of Britain, the Salzburg Festival and the Casals Festival - will cover Bach Week in Carmel for the Jewish Community Bulletin and Musical Courier.

## PRAISE FOR FESTIVAL FOUNDERS

That Carmel's Bach Festival has become one of the major music festivals in the United States is due to the devotion, sincerity, endurance and ability of three people: Dene Denny, Hazel Watrous and Gastone Usigli.

Since 1928, when, in their studio on Dolores Street, they first presented the whole of Bach's "Art of the Fugue," Dene Denny and Hazel Watrous have been at work nurturing their baby from infancy to maturity.

Thirteen festivals ago Gastone Usigli joined Denny-Watrous to become the Festival's conductor, and its subsequent development is in large part due to his remarkable abilities as orchestral conductor, trainer of choruses, teacher of soloists, arranger, composer and interpreter.

Through Usigli has come to a succession of choral groups, orchestras and audiences a feeling of the vitality, emotion, richness and beauty which breathes through Bach's music. His concern is with music, but with music made by and for people.

N. L.

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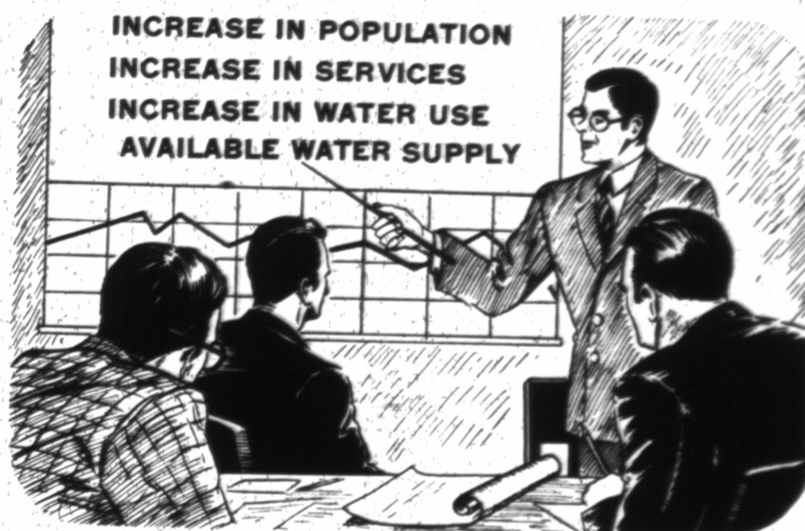
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## THE WATER STORY CHAPTER 3



INCREASE IN POPULATION  
INCREASE IN SERVICES  
INCREASE IN WATER USE  
AVAILABLE WATER SUPPLY

## When to build a Dam?

A weighty question—since a dam should not be built too soon nor too late. If built too late, the welfare of the public is endangered—if built too soon, a financial burden is imposed for a longer time than is necessary. How can one tell what year is the right year to build a dam?

The decision to build Los Padres Dam in 1949, for example, was not made until after studies of five controlling factors: population trends, active services, water use, available supply, rainfall and runoff.

The record showed, for instance, that the number of water services increased at such a rate during the twenty years before 1946 that more than 25,000 service connections could be expected by the year 1967, which would represent a population of 90,000 for the Monterey Peninsula.

Water use data also revealed an interesting phenomenon; that the people of the Peninsula had been using more water every year. During the time between 1926 and 1946 the average yearly use per service rose from 45,000 gallons to 100,000 gallons.

The 20-year history of these two factors—number of active services and water use per service—formed the yardstick for measuring the demand likely to occur each year for the next twenty years. Knowing the relationship between this anticipated future demand and the existing available supply, namely, river flow and storage capacity of San Clemente Dam, it was possible to determine the year when a new supply should be provided through additional storage facilities. In plain words, when to build a dam is determined, by and large, by supply and demand. In the case of Los Padres Dam all controlling factors pointed to 1949 as the year for the beginning of construction, two years ahead of the actual need for more water.

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Conductor

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Sunset School Auditorium at 8:30 P.M.

2 Afternoon Organ Recitals July 21 at 3 P.M.

July 23 at 3 & 4 P.M.

All Saints Church

2 Morning Lectures .. July 22 & 24, 11 A.M.

Carmel Woman's Club

Morning Recitals .. July 23 & 25, 11 A.M.

July 23: Viola d'Amore & Viola Recital

July 25: Oboe and Flute Sonata Recital

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# FESTIVAL PROGRAM

GASTONE USIGLI, CONDUCTOR

MONDAY, JULY 20:

3:00 p.m. Sunset School Courtyard, Heralding the Trombones.  
8:30 p.m. Concert, Sunset Auditorium: Chorales, Festival  
chorus; Overture in B Minor, Arthur Hoberman, Flute; Con-  
certo in D Major for Viola d'Amore and Orchestra, Vivaldi,  
Alix Young Maricheis, Viola d'Amore; Concerto in A Minor  
for Piano, Violin, Flute and Orchestra, Ralph Linsley, Bar-  
bara Brown, Arthur Hoberman, Soloists; Concerto in E Major  
for Violin and Orchestra, Ervin Mantner, Violin.

TUESDAY, JULY 21:

3:00 p.m. - All Saints' Church, Organ Recital, Ludwig Alt-  
man, Works of J.S. Bach. (The organ recitals are without  
charge). 8:30 p.m. Concert, Sunset Auditorium: Brandenburg  
Concerto No. IV, Ervin Mantner, Violin, Arthur Hoberman,  
Margaret Mee, Flutes; Concerto in B Flat Major for Oboe  
and Orchestra, Albinoni, Whitney Tustin, Oboe; Concerto C  
Minor No. 3 for Two Pianos and Orchestra, Ralph Linsley,  
Charles Fulkerson, Piano, Concerto in D Minor for Piano and  
Orchestra, Maxim Schapiro, Piano.

WEDNESDAY, JULY 22:

11:00 a.m. Carmel Woman's Club, Lecture on the "Musical  
Offering" and other Instrumental Music of the Festival, Al-  
fred Frankenstein.

THURSDAY, JULY 23:

11:00 a.m. Carmel Woman's Club, Recital by Alix Young  
Maricheis, Viola d'Amore and Viola. 3:00 p.m. and 8:00  
p.m. All Saints' Church, Recital for Organ and Harp, Works  
of G.F. Handel and J.S. Bach, Ludwig Altman, Anne Ever-  
ingham Adams. 8:30 p.m. Concert, Sunset Auditorium: The  
Musical Offering, Arr. by Gastone Usigli, solo instruments:  
Violin, Ervin Mantner; Viola, Michael Mann; Cello, Marie-  
Manahan; Flute, Arthur Hoberman; Whitney Tustin; English  
Horn, Don Leake; Clarinet, James Luke; Bass Clarinet, Richard  
Lessing; Bassoon, Douglas Craig; Cembalo, Charles Fulkerson.  
Concerto in A Major for Piano and Orchestra, Mozart, Robert  
Verleson, Piano, Concerto in D Major for Cello and Orches-  
tra, Haydn, Joseph Schuster, Cello.

FRIDAY, JULY 24:

11:00 a.m. Carmel Woman's Club, Lecture on the Saint  
Matthew Passion, Alfred Frankenstein. 8:30 p.m. Concert,  
Sunset Auditorium: Sonata in G Minor for Oboe and Piano,  
Handel, Don Leake and Ralph Linsley, Trio Sonata from "The  
Musical Offering", Ervin Mantner, Arthur Hoberman, Whitney  
Tustin, Soloists. Cantata No. 170, "Vergingte Ruh", (O  
Blessed Rest) for Alto Voice, Enla Beal, Contralto, Bach's  
Works for Solo Piano: Partita No. 2 in C Minor, Two Pre-  
ludes and Fugues in C Sharp Minor and C Sharp Major, Chro-  
matique Phantasy and Fugue, Julian Karolyi, Pianist.

SATURDAY, JULY 25:

11:00 a.m. Carmel Woman's Club, Sonata Recital for Oboe  
and Flute, Works of Loeiller, J.S. Bach, Telemann, Whitney  
Tustin, Oboe, Arthur Hoberman, Flute, Ralph Linsley, Piano.  
8:30 p.m. Concert, Sunset Auditorium: Brandenburg Concerto  
No. II, Ervin Mantner, Arthur Hoberman, Whitney Tustin,  
Charles Davak, Soloists. Cantata No. 56, "Gladly will I  
carry the Cross-Staff", Donald Gramm, Bass, Concerto in C  
Minor for Cello, Johann Christian Bach, Joseph Schuster,  
Cellist, Concerto in B Minor for Four Violins and Orchestra,  
Vivaldi, Barbara Brown, Maxine McLain, Betty Stanley, Helen  
Byer Gordon, Soloists. Concerto in A Minor for Four Pianos  
and Orchestra, Maxim Schapiro, Robert Verleson, Charles  
Fulkerson, Ralph Linsley, Pianists.

SUNDAY, JULY 26:

2:00 p.m. and again at 8:30 p.m. The Passion of Our Lord  
According to Saint Matthew, for Soloists, Chorus and Orches-  
tra, James Schwabacher, Evangelist, Donald Gramm, Jesus,  
David Manning, Pilate, Judas and Peter, Hans Cohn, the High  
Priest, Ruth Scates, First Maid, Joyce Foss, Second Maid,  
Aria sung by: Phyllis Moffet, Enla Beal, James Schwabacher,  
Donald Gramm.

## FESTIVAL CHORUS

Sopranos:

Helen Aron, Joyce Bishop, Lisa  
Buchenroth, Beverly B. Carter,  
Lydia Cole, Patricia Doolittle,  
Alma Elwood, Marijean Estey,  
Eleanor Hemme, Elizabeth Hoi-

sington, Barbara Huebel, Gail  
Johnson, Neure Jorjorian, Joan  
Matterson, Beatrice Martin, Pa-  
tricia Morgan, Amy Nelson,  
Marion R. Parker, Gertrude Ralph,  
Ruth Scates, Arlene J. Torri.  
Altos:  
Eleanor Avery, Anne M. Bell,  
Mary Brightwell, Eva R. Cohn,  
Joyce Foss, Michele Husson,  
Eleanor Kappes, Betty Fonteneau

Lamb, Angie Machado, Marion  
Miller, Narita Monhollan, Joan  
Newman, Margaret Parkhurst,  
Margaret Tack, Luneta Thelen,  
Eleanor Weil.  
Tenors:

Don Aguilar, Norman Boxley,  
Taylor Brown, Walter Dahleen,  
Robert Faris, James Gordon, Mark  
Guerin, George Marshall Jr.,  
Charles B. Oler, Deane Tack,

Philip  
Basses  
Will  
Hans  
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nard,  
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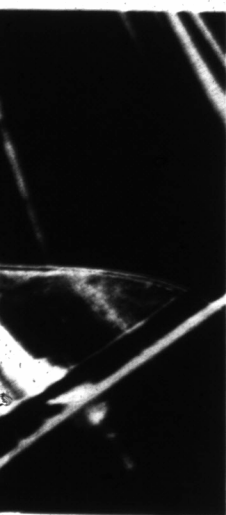
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## REHEARSAL



FLAT ON THEIR BACKS, The Spectator's photographers photographed Maestro Usigli and his serious-faced musicians at an early Festival rehearsal. Nobody paid any attention. Everyone was busy.



Thorngate.  
Bishop, Douglas Calley,  
Cohn, Wallace Doolittle,  
Fulkerson, Luther Kin-  
David Manning, Malcolm  
d, Charles Spear, Paul Ve-  
en, Eben Whittlesey.

CHORAL ASSISTANT Angie Machado puts the women's section through its paces, the orchestra tunes up, and the hands of Pianist Charles Fulkerson are faster than an f. 2 lense - all in preparation for a week of concertizing.

## RARE MUSIC TO BE HEARD HERE

(Cont'd from Page 6)

the same material is developed by two different composers for different instruments.

The Saturday morning recital for oboe, flute and piano offers some delectable music in the form of a sonata for the three instruments by Loeillet, a flute and piano sonata in E Major by Bach, a Telemann sonata in A Minor for oboe and piano, and another Loeillet composition, the D Minor Sonata for Oboe and Flute.

In instruments, too, the Festival is fortunate. The viola d'amore, which had practically disappeared from the concert and recital stage until Madame Maruchess brought it back to life, will be heard twice during the week - at the opening night concert when Madame Maruchess plays the Vivaldi Concerto in D Major for Viola d'Amore and Orchestra, and at the Thursday morning recital. - Nancy Lofton.

## FESTIVAL ORCHESTRA

### Violins:

Ervin Mautner, Concertmaster, Barbara Brown, Maxine McLain, Helen Beyer Gordon, Alex Law, Edwina Pierse Smith, Betty Tanley, Hedy De Rimanczy.

Alison Cary, Principal Second Violins, Pauline Shoup, Max Hobart, Jack Katz, Peggy Plunkett.

Michael Mann, Principal, Elizabeth Bell, Jane Houghton, Kenneth Browell, Tom Hall.

Maire Manahan, Principal, Jean Fulkerson, Jean Mattos Maguire, Alberta Grisd.

Piano:  
Ralph Linsley, Charles Fulkerson.

Organ:  
Dr. B. J. Balcar.

Flutes:  
Arthur Hoberman, Margaret Mee, Virginia Gordon, Ella Mae Starrh.

Clarinet:  
James Luke, Richard Lessing.

Oboe:  
Whitney Tustin, Don Mugg-  
eridge, Don Leake, Edith Eagan.

French Horns:  
Willard Culley, Douglas Norris.

Bassoon:  
Douglas Craig, George Croy.

Trumpet:  
Charles Daval.

The Heralding Trombones:  
Gordon Stewart, Alan Stewart,  
Donald Dean, Donald Stewart.

Contrabasses:  
Leslee Scullin, Audrey Cutley.

## BRADLEYS ENTERTAIN

Entertaining at a cocktail party on Saturday evening at their Valley home were Mr. and Mrs. Arnold Bradley. Among their guests were the Ed Seipps, Dr. and Mrs. Roberto Escamilla, Dr. and Mrs. Harry Akesson.

Visiting the Bradleys over the weekend was Mr. Bradley's cousin, Stanley Page and children.

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## book looks

By JOHN F. ALLEN



Either I'm getting critically soft, or the publishers are developing a degree of good taste. Whichever it is, here I am again with what I think is a damn good book.

I suppose critics are chronically critical. I know I feel better when I'm able to roast a book and its author. It seems more fun. And certainly it's easier to knock than to boost - Rotary Clubs to the contrary.

Enough of this - though one of these weeks I promise to bore you with my idea of a critic's credo.

The book under discussion is **WHITE HUNTER, BLACK HEART** by Peter Viertel (Doubleday, \$3.95). Now I should hate to involve The Spectator in a suit for libel, so I'd best be careful in describing what this work is all about. Let me put it this way:

Peter Viertel, the author, is a screen writer who would rather be a novelist, Peter Verrill, who tells the story in this novel, is a screen writer who would rather be a novelist.

Peter Viertel, the author, helped doctor the script for the movie, "African Queen," written and directed by John Huston. Peter Verrill, the narrator, helps doctor the script for a movie called "The Trader," written and directed by John Wilson.

I could go on with these strange coincidences, but I think you get the point. I might even speculate that this was a portrait of John Huston - he of "The Red Badge of Courage" and a dozen other critical successes and financial flops - but the law of libel intervenes.

John Wilson - whether or not he has a real counterpart in Hollywood - is the incredible protagonist of a wonderfully incisive novel. John Wilson is both a hero and a heel. Not a hero turned heel, or a bad, bad man who suddenly sees the light. Any author can turn that trick, and most of them do. This is a guy who all at the same time contains the seeds of productive genius and those of destruction for himself and those about him. Few authors can portray that sort of man. Peter Viertel does - and I'm his slave.

Actually, there's little plot to the story:

Wilson goes off to Africa, and there falls victim to the terrible fascination of big game hunting. It brings out the best and the worst of him, and serves Pete, the narrator, as a means of discovering the man and the monster.

Wilson is driven by strange creative desires - drives that create great motion pictures, but drives also that cause Pete to label him "spoiler." He is selfish beyond belief, and yet a man of such integrity that he will face any danger to prove a point.

John F. Allen, one of the top writers on the San Francisco Examiner staff, is a former West Coast editor of Time Magazine.

He is a character out of Hemingway, but without the surety of purpose which all Hemingway characters carry as a means of identifying them as just mirrors of their author.

Wilson can be all charm - equally with men and women - in a London Club or an African mud hut.

But always he needs a butt for his wicked tongue, and he can turn his charm to hatred in a second when he's crossed. He is child and genius, beloved and hated, the builder and the spoiler, wrecking all for a selfish gain.

He is the man who, when a woman at dinner in an African hotel tells Pete, the Jew, that she thought Hitler did well to exterminate his race, tells her quietly and without rancor: "You are the ugliest bitch I ever dined with." Two minutes before he had been using all his charm in a campaign - foreordained to success - to spend the night in her bed.

He also is the man who is beaten nearly to death for standing up against an Englishman who is carrying the White Man's burden to the extent of horribly mistreating a native.

Yet Wilson also is the man who turns on those who have helped him - turns on them viciously because they cannot find him a target for his game rifles.

And he is the man who sees his favorite native hunter hurled to death by an elephant because he must use men to assuage his ego.

A highly unpleasant man, you say? Granted, but there is this to be said. Wilson knows that he's half heel.

Peter Viertel has created - or perhaps reported on - one of the most memorable characters I can recall. I hope we have not heard the last of John Wilson, nor of Peter Viertel.

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## OFF TO ENGLAND

Norman L. Oleson of Carmel, professor of physics on the civilian faculty of the Engineering School at the Naval Postgraduate School in Monterey, will go to Oxford, England this month.

He will attend the conference on ionization phenomena in discharges and deliver a paper on research work performed by him at the Naval Postgraduate School.



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## WHARF PLAYERS REHEARSING FRY'S "LADY"

- Christopher Fry's poetic comedy  
"The Lady's Not For Burning"  
will be the next Wharf Theatre  
production, director Thomas Brock  
announced this week. Best known  
of Fry's plays, the production  
will star Ruth Warshawsky and  
Henry Bate. Production dates  
have not yet been set.

Current Wharf productions are  
"Dark of the Moon", Richardson  
and Berney folk musical which  
may be seen at the Wharf The-  
atre on Friday, Saturday and  
Sunday evenings. Running con-  
currently with "Dark of the Moon"  
is the Noel Coward farce "Blithe  
Spirit." It plays Monday, Tues-  
day and Wednesday evenings.  
Curtain time on all performances  
at the Wharf is 8:30.

## BEETHOVEN BEATS BACH TO GOLDEN BOUGH

Slated for presentation at the  
Golden Bough Playhouse toward  
the close of the Bach Festival -  
not as a part of it but as a mu-  
sical adjunct to it, according to  
Ed Kuster - is the film, "Eroica,  
the Beethoven Story."

Made in post-war Austria, the  
moving picture features excerpts  
from Beethoven's greatest works,  
including the "Eroica" and the  
Ninth Symphony performed by  
the Vienna Symphony and Vienna  
Philharmonic Orchestras, the Vi-  
enna State Opera Chorus and the  
Vienna Boys' Choir.

Ewald Blaser's portrayal of Be-  
ethoven has been called "a noble  
and poignant study" by the New  
York World-Telegram and referred  
to as far superior to any portrayal  
of the composer to date.

Olin Downes, New York Times  
music critic, has edited the film  
for this country and supplied the  
subtitles.

"The Beethoven Story" will  
play Thursday, Friday and Satur-  
day, and matinees will be pre-  
sented daily in order to permit  
Bach Festival audiences to attend.

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## PENINSULA COOKS

BY SHIRLIE STODDARD



### No. 21 - Angie Machado

Music and food are sisters under the skin.

That's what Angie Machado says, and Angie ought to know.

"After you've enjoyed one you usually feel like some of the other. They go together," she says, leaning against the serving counter in her delightful little "musical kitchen" - a harmonious blend of utilitarian devices and musical decoration.

It's in that kitchen, with its row of composers' portraits, its cupboard-door mural (a Beverly Wright abstraction containing a piano, a cello and several bars of "My Spirit Rejoiceth" from Bach's "Magnificat") and its autograph panel, the Bach Festival's "right-hand girl" cooks before and after concerts.

"All my recipes are things I can put together before and warm up later, or fix quickly on a moment's notice. They have to be, if I want to enjoy my career and the sociability of having guests, too. When I finish giving a lesson at 6:30 and have people coming at 7:30, for instance, or I bring a lot of guests home after a concert, I've got to be able to produce food fast.

"That's why casseroles are my dish."

We heard about Miss Machado's cooking ability from Festival participants Charles (pianist) and Jean (cellist) Fulkerson, who said, in singing her praises, "Get her to tell you how she does that veal thing!"

And this is how she tells it:

"I get some veal steaks - I like 'em cut a little thick - and I flour them, adding a little salt, pepper and garlic salt to the flour, brown them in margarine, put them in a casserole and pour over some mushroom soup - diluted, but not too much; it should be fairly thick. Then I

bake them for about an hour and a quarter in a 350-degree oven.

...

"With the veal I always like to serve a fruit salad - something I can easily make the night be-

fore. I have a big ring mold in which I put two layers of jello: a lime one on the bottom, full of slices of peach, pear and banana arranged in a spiral design; a lemon one on top - whipped, and with small-curd cottage cheese folded in so that it's a nice, creamy yellow. Oh, yes, and I use walnuts in the lower layer sometimes.

"With this meal I like to serve bran muffins, which I buy. And my dessert is also packaged goods - one of those one-minute chocolate pie mixes. Of course, I doll it up - cover it with whipped cream and shave chocolate over it - and really, nobody seems to know it from an 'original' pie.

"Or, if I don't have time for pie, I give 'em ice cream with fresh fruit on top."

Another casserole that can be cooked in advance and reheated or started after the guests have arrived and baked while Angie sits with them "like a lady" (as she puts it), is her

### HEAVENLY HASH

"I have some round steak ground. Then I put a little oil and butter in a frying pan over a low fire. Then I slice an onion very thin and chop a clove of garlic very fine and put them in until they become transparent. Then I add the round steak and let it brown. Then I add some green stuffed olives, a can of tomato sauce and a can of cream-style corn. In the meantime I've been cooking noodles - the wide kind. I add these and mix.

"This conglomeration goes



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into an ungreased casserole with gobs of grated cheese on top - a sharp cheddar. Then I forget it. Forty-five minutes or an hour in a medium oven is plenty.

"If I make it in advance, I simply reheat it while my guests are chatting or having a cocktail or sherry or whatever the larder is able to provide that night. A green tossed salad and sour French bread are all

you need besides."

For her salad, Angie makes up quantities of an especially good French dressing in (you've guessed it) advance. Here it is:

#### FRENCH DRESSING

- 1 T. salt
- 1/4 c. sugar
- 1 tsp. paprika
- 2 tsp. prepared mustard
- 1/2 tsp. Worcestershire sauce
- 4 T. grated onion (be generous)
- 1 c. salad oil
- 1/2 c. catsup
- 1/2 c. vinegar
- 1 clove garlic
- 1. Mix first six ingredients in a deep bowl. Stir well.
- 2. Add all other ingredients except garlic and beat with a rotary beater until thickened.
- 3. Add crushed clove of garlic.
- 4. Store in refrigerator in a covered pint jar. Shake before

using.

A casserole that's "good for anyone who likes enchiladas but not so expensive" is Angie's

#### SPANISH MACARONI

- 3/4 lb. large macaroni
- 2 or 3 large onions
- 3 cloves garlic
- 1/2 c. oil
- 1 tsp. thyme
- 1 T. vinegar
- 1 T. sugar
- 1 10-oz. can chili sauce and an equal amount of water
- 6 hardboiled eggs
- 1 lb. grated mild cheddar cheese
- 1 sm. bot. stuffed green olives

Cook macaroni in salted water.

Fry onions and garlic in oil until transparent, then add chili sauce and water. Stir. Add thyme, vinegar and sugar. Stir and let come to a boil. Add a little salt and pepper.

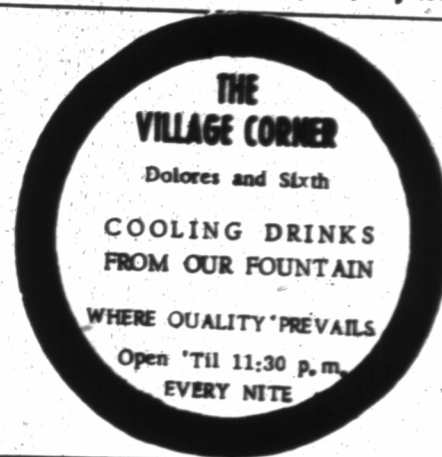
In a casserole, put a layer of macaroni, sauce and onions, then a layer of cheese, then some sliced eggs, then a layer of sliced olives. Repeat until done, ending up with the olives.

Bake 45 minutes at 350 degrees. Serves about 8 hungry people, 10 if they've been snacking.

...

Angie's "modern, Carmel-type" house, on Santa Rita and Fifth in Carmel, is ideally suited to both her profession and the entertaining she loves to do. The pitched roof covering her large, irregularly-shaped, glass-and-red-wood studio living room was designed to produce the best acoustics, and low, comfortable window seats, plus a little raised room she calls "the box seat", offer both audience and buffet-style eating accommodations.

Everywhere - from the coffee table topped with Bach Festival programs, to the books on the bookshelves, to the decorations in the kitchen and bathroom, to the large grand piano - you see (Please turn the page)



BEST WISHES to the

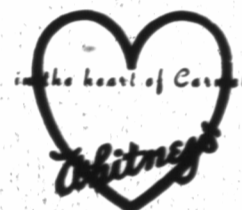
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signs of music.

Music has been Angie Machado's life and love since her childhood in Hollister.

"And the Peninsula's my love too. I've always loved it. I AIMED for it. When I graduated from San Jose State College in 1940 with a secondary credential in music, I wrote to Bardarson, then Carmel superintendent of schools, and applied for a job. There wasn't one available then, but I taught at Monterey Union High School for a year, and then Bardarson called me over. For several years I supervised all choral music at Sunset and the high school, taught classes in music appreciation and directed an a capella choir."

In 1945, Miss Machado took a leave of absence, took over the management of Lial's Music Store. Then she decided to go into private teaching and opened a studio. Now, in addition to a full studio schedule, she teaches at the Del Monte School for Boys one day a week and has a class in chorus at the Santa Catalina School.

She's been with the Bach Festival since 1947, "doing a little bit of everything" but mainly acting as Usigli's assistant with the choral groups. When he's not here, she directs them; when he is, she "takes a section."

On the side, she continues to study - with Tamara Morgan, with Augusta Brekelbaum, with Egon Petri at Mills College, with Alexander Libermann. Whenever she can - usually after the Festival is over every year - she studies. Or she takes off for New York or wherever there's something or somebody she wants to see in her field.

A busy gal, Angie Machado. "And a wonderful hostess," say her friends.

## LOCAL RIDERS AT COUNTY FAIR

Among the young local riders who will participate in the annual Horse Show at the Monterey County Fair are Elise Holt of Carmel Valley, Ronald and Sandra Solich of Pebble Beach and Tom Bunn, Jr., of Pebble Beach.

Miss Holt, a senior at Mills College, will ride the Reserve Champion Greenhunter "Cynicism," a nine-year-old former champion at Bay Meadows which has recently taken prizes at the Flintridge Show and Barbara Worth Show.

In the Middle-Heavyweight Hunter class, Peter Stolich will ride his eight-year-old gelding, "Double Scotch."

Another fine hunter, the nine-year-old black gelding, "Tew-Doo," is Tommy Bunn's mount. "Tew-Doo" took the Hunter's Stake in 1951.

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From where I sit ... by Joe Marsh

## An Honest Night's Sleep

Slim Johnson, just back from a business trip, tells about a hotel he stayed at one night.

"I hit town late and went right to the hotel. There was no clerk at the desk, but there was a sign that said: 'Gone to bed. Rooms \$3: Take a key. Pay when you leave. Sleep Well.'"

"Upstairs, the room was real clean, the bed comfortable, and I slept like a log. Came down in the morning—still no clerk. So I left three dollars at the desk and went on. Can you imagine folks that trustful?"

From where I sit, running a hotel on the honor system shows a real trust in people. And people always appreciate being trusted. Letting your neighbor follow his personal preference is a kind of trust too—trusting in his good judgment. I like a temperate glass of beer occasionally, you may prefer buttermilk, but let's hope neither of us "registers" a complaint against the other.

Joe Marsh

Ex. 1930

Arthur McEwen

PHOTOGRAPHY

• Wedding pictures - stories  
• Color - Commercial - Legal  
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PUBLICITY

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If you haven't seen the little dog riding around the Peninsula on the fender of a red sedan, his ears flying and his tail flying and his tongue lolling in a completely happy grin - you will.

It's a common sight on Mondays, when the dog's master, Mike Lafferty of Lottie Street on Huckleberry Hill, has his day off from his job at Monterey's Safeway Store.

The dog, a charming amalgamation of cocker spaniel, pekin-

pets and people

## LOOK FOR THE DOGGY ON THE FENDER

gese and chihuahua, goes by the name of "Rocco." Like all dogs, he loves to stick his head through a car window and take the full force of the wind in his face.

He likes it so much, in fact, that one day, when Mike told him to get in the car, he jumped



# SUCCESS

to the

# BACH FESTIVAL

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up on the right front fender instead. "Okay," said Mike, "If that's where you want to ride."

It was, and he's been doing it ever since, hugging the hood on curves, sitting up, high and proud, like a figurehead, on the straightaway. Mike says he's gotten the car up to 50 miles an hour with Rocco on the fender, but he doesn't like to do it because of the risk of dumping the dog off.

When this all began, Mike noticed that his car fender was becoming scratched by Rocco's toenails. So he fixed up a little "dog pad." Now Rocco refuses to take his place on the fender until the pad is there.

Rocco's other master, Mike's brother Bob, has been away in Colorado for several months, and he's never seen Rocco do his car trick. "He'll get a kick out of the picture," says Mike.

## OSBORNES GO NORTH

Mr. and Mrs. Richard Osborne of Pebble Beach left Thursday for Portland, Oregon, to be on hand for the Morse Cup Golf Matches. They will make their headquarters at the Multnomah Hotel while in the northern city.

## THE FIRST CAR EVER TO EXCEED 100 M.P.H. FOR 7 DAYS AND NIGHTS

Covering a total of 16,852 miles at 100.31 m.p.h. at Montlhery, the Jaguar XK120 coupe, driven by Mr. Leslie Johnson, Mr. Stirling Moss, Mr. J. E. G. Fairman and Mr. H. L. Hadley, broke 4 World Records and 5 International Class 'C' Records. During 7 days and nights the following records were established: • 10,000 kilometers at an average speed of 107.31 m.p.h. • 3 days at an average speed of 105.55 m.p.h. • 15,000 kilometers at an average speed of 101.95 m.p.h. • 4 days at an average speed of 101.17 m.p.h. • 10,000 miles at an average speed of 100.66 m.p.h. (\*World Records.)



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